

# Notes on contributors

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## Notes on Contributors

VICTORIA ALLEN is a doctoral researcher at the Christian-Albrechts-Universität, Kiel, Germany. She is currently completing her PhD in Media and Cultural Studies on the representations of northernness articulated in industrial myths and memories produced in Tyne and Wear side popular culture. Her research interests encompass semiotic analysis, cultural and critical theory, Gender Studies, and collective and cultural memory.

JO ANGOURI is Director of Undergraduate Studies in Applied Linguistics and the University-level Academic Director for Education and Internationalization at the University of Warwick. Her research involves three interrelated strands: leadership and teamwork in high-pressure, high-risk professional settings; language, politics, and ideology; and migration, mobility, and multilingualism. Jo is co-directing two international research networks, one on Migration Identity and Translation and one on Migrants in Working Life. She is the founding editor of the Language at Work series (Multilingual Matters) and she is also co-editing Discourse Approaches to Politics, Society, and Culture for John Benjamins. She has strong presence and involvement in research policy and works for the UK Economic and Social Research Council and the Arts and Humanities Research Council. In the last ten years, she has published over seventy refereed papers, three special issues, two books, three edited volumes, and two conference proceedings. She has been a visiting scholar in different institutions in New Zealand, Australia, and Europe, and she is currently a Visiting Distinguished Professor at Aalto University, School of Business, Finland.

CHRISTINE BERBERICH is Reader in Literature at the University of Portsmouth, UK. Her main areas of specialism are literatures of national identity, in particular Englishness, and Holocaust Literatures, especially perpetrator writing. Her monograph *The Image of the English Gentleman in*

*20th Century Literature: Englishness and Nostalgia* was published in 2007. She is co-editor of *These Englands: Conversations on National Identity* (2011), *Land & Identity: Theory, Memory, Practice* (2012), and *Affective Landscapes in Literature, Art and Everyday Life* (2015), as well as editor of *The Bloomsbury Introduction to Popular Fiction* (2014). She is currently working on a monograph on *Nazi Noir*, a public-interest book on P. G. Wodehouse and his time in a Nazi internment camp, as well as an edited collection on the migrant voice and Brexit.

MATTHIAS D. BERGER studied English and German languages and literatures with a focus on medieval English literature and culture in Bern and Aberdeen. In 2020, he successfully defended his PhD thesis, entitled *Unique Continuities: The Nation and the Middle Ages in Twenty-First-Century Switzerland and Britain*, in which he explores contemporary cultural, social, and political invocations of the Middle Ages in negotiations of national identity. He has published two essays: “Roots and Beginnings,” on neo-Whiggish medievalism in Brexiteer Daniel Hannan’s writings (in the *Anglistentag Proceedings 2016*); and “This Most Historic of Locations,” on recent battlefield commemorations in England and Switzerland (in *Studies in Medievalism XXVII*).

SHELLEY FISHER FISHKIN is the Joseph S. Atha Professor of Humanities, Professor of English, and Director of American Studies at Stanford University. She is the author, editor, or co-editor of 47 books and over 100 articles and essays. A past president of the American Studies Association, she is a founding editor of the *Journal of Transnational American Studies*. In 2019 the American Studies Association created an award in her honour: The Shelley Fisher Fishkin Prize for International Scholarship in Transnational American Studies.

MAURICE FITZPATRICK is a lecturer, film director and an author from Ireland. A graduate of Trinity College Dublin, he was a recipient of the Ministry of Education of Japan scholarship 2004-07 and a lecturer at Keio University, Tokyo (2007-11), at Bonn University (2011-12) and at the University of Cologne (2012-16). He has made two documentary films for the BBC: *The Boys of St. Columb’s* (also an Irish public television, RTÉ, production) and *Translations Revisited*. In 2017, he wrote, directed, and produced a documentary feature film, *In the Name of Peace*:

*John Hume in America*, on the political life of Nobel Peace Prize laureate John Hume, which has screened in over thirty countries. He is also the author of a book entitled *John Hume in America: From Derry to DC* (University of Notre Dame Press, 2019) which has been welcomed by Speaker of the House of Representatives Nancy Pelosi as “a wonderful reminder of the strength in diplomacy and the close relationship between the United States and Northern Ireland” and by the *Sunday Business Post* as one of the “20 Vital Books [...] about the Northern conflict.” He was a Poynter Fellow at Yale University in 2019 and is the 2020 Heimbold Chair of Irish Studies at Villanova University.

IAN GOODE is Senior Lecturer in Film and Television Studies at the University of Glasgow. His current research interests concern the histories of rural cinema-going and the specificities of its exhibition and experience. He is working on a monograph arising from the project *The Major Minor Cinema: The Highlands and Islands Film Guild (Scotland 1946-71)*, funded by the Arts and Humanities Research Council in the United Kingdom and carried out by a team from the Universities of Glasgow and Stirling.

INA HABERMANN is Professor of English Literature at the University of Basel and acted as Director of the Centre of Competence Cultural Topographies from 2009 to 2017. Her publications include *Myth, Memory and the Middlebrow: Priestley, du Maurier and the Symbolic Form of Englishness* (Palgrave Macmillan, 2010) and, as editor with Daniela Keller, *English Topographies in Literature and Culture: Space, Place, and Identity* (Brill Rodopi, 2016). She ran the Swiss National Science Foundation project British Literary and Cultural Discourses of Europe (2014-17) and is the editor of *The Road to Brexit. A Cultural Perspective on British Attitudes to Europe* (Manchester UP, 2020). Her research interests include middlebrow writing, Britishness and Englishness, literary otherworlds, and Anglo-European Studies.

CÉCILE HEIM is a doctoral candidate in North American Studies and Gender Studies at the University of Lausanne. Her dissertation examines the representation and dismantling of violence against Indigenous women and girls in the novels of four contemporary Indigenous writers: Louise Erdrich (Anishinaabe), Frances Washburn (Lakota/

Anishinaabe), Eden Robinson (Haisla/Heiltsuk), and Katherena Vermette (Métis/Anishinaabe). Her latest publication is an entry on Stephen Graham Jones in the *Literary Encyclopedia*.

DANIELA KELLER is a Postdoctoral Teaching and Research Fellow at the University of Basel. She completed her PhD thesis, entitled *Germany and Physics in English Fiction after 1960: A Diffractive Reading of Anglo-German Entanglements*, in 2019. She co-edited the essay collection *English Topographies in Literature and Culture: Space, Place, and Identity* (Brill Rodopi, 2016) with Ina Habermann and has recently written an essay entitled “Sensing I and Eyes in Ali Smith’s *How to Be Both*” for a collection on diffractive reading edited by Kai Merten (Rowman & Littlefield, 2021).

MARTIN MIK is Director of Student Experience in the School of Life Sciences and Sessional Teacher in the School for Cross-faculty Studies at the University of Warwick. He has been researching European Institutions since 2006; his previous research has looked into the impact of EU membership on individual member states, in particular in relation to the Court of Justice of the European Union. His further research interest in the British political system focuses on the evolving role of the Monarchy. These interests feed into his teaching. Martin has always been committed to multidisciplinary work and works with students to excite and empower them to understand complex historical and political issues.

HARALD PITTEL is a post-doctoral lecturer at the University of Potsdam. He was a visiting scholar at Delhi University (2018-19). His PhD thesis is entitled *Romance and Irony – Oscar Wilde and the Political*. His areas of interests include political affect studies, comparative film studies, genre theories, and materialist theories of culture. His second book project explores how the crises of the present might effect a new understanding of world literature.

BARBARA STRAUMANN is Assistant Professor with tenure track at the English Department of the University of Zurich. Her research interests include the long nineteenth century, gender, film, visuality, multi-mediality, economic criticism, celebrity culture, queenship, and royalty.

She is the author of *Figurations of Exile in Hitchcock and Nabokov* (2008), *Female Performers in British and American Fiction* (2018), and the co-author of *Die Diva: Eine Geschichte der Bewunderung* (2002). Her current research projects focus on debt in the Victorian novel and the emergence of celebrity in nineteenth-century culture.

NORA WENZL studied English and American Studies and obtained her PhD in applied linguistics from the Department for English Business Communication at Vienna University of Economics and Business, Austria. Her PhD thesis entitled “*This is about the kind of Britain we are*”: *Brexit, British Identity, and Nation Branding in Conservative Discourses* combines approaches from linguistics, cultural studies, and marketing to explore Conservative Leave and Remain discourses in the run-up to the EU referendum. Her work has been published in the 2019 volume *Discourses of Brexit*, as well as an upcoming volume on *Language and Country Branding*.

MICHELLE WITEN is Junior Professor of English and Irish Literature in the Seminar für Anglistik und Amerikanistik at the Europa-Universität Flensburg. She received her doctorate from the University of Oxford and has also held an Oberassistentin position at the University of Basel. Her first monograph, *James Joyce and Absolute Music* (Bloomsbury, 2018), looks at Joyce’s use of fugal structure through the lens of nineteenth-century musical debates and his drafting process. Her second book examines the incorporation of news and serialization practices in nineteenth-century periodicals.

